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# The Classical Weekly

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## THE LOEB CLASSICAL LIBRARY RECENT ADDITIONS

*(Continued from page 50)*

Sir Arthur Hort's translation, in two volumes, of Theophrastus's treatise on plants, is, apparently, the first English rendering of that work. The translation of this treatise takes up all of Volume 1 and more than half of Volume 2. In the latter volume there is an Index of Plants (437-483), which gives, in the alphabetical order of their Greek names, the plants named by Theophrastus. There is a short Appendix of Unnamed Plants (484-485), plants which, though Theophrastus gives them no name, he describes so well that it has seemed possible to identify them. Finally, there is a Key to the Index, in two parts: I.—List of Plants Mentioned in the Enquiry Under Botanical Names (487-493); II.—List of Plants Mentioned in the Enquiry Under Popular Names. These Indexes are of very great value; in his Preface Sir Arthur Hort explains that the identifications of plants in the Indexes are entirely the work of Sir William Thistlethorn-Dyer. The translation has been reviewed by Mr. Clifford Allbutt, in *The Classical Review* 32.36-38. In *The American Year Book* for 1917, page 733, Professor W. A. Heidel describes this translation as "a masterful rendering of a work of the greatest interest and difficulty, requiring great knowledge and accuracy".

Students of Petronius in particular will welcome the volume which gives in translation some of the Greek Romances. In this connection reference may be made to an elaborate work, *The Greek Romances in Elizabethan Prose Fiction*, by Dr. Samuel Lee Wolff (ix + 529 pages, Columbia University Press, 1912), and to the article entitled *Greek Romances*, in the book, *English Literature and the Classics*, essays collected by G. S. Gordon (reviewed by Professor Van Hook in *THE CLASSICAL WEEKLY* 8.125-127). In a paper entitled *Petronius and the Greek Romance*, *Classical Philology* 12.158-172, Professor C. W. Mendell held that

The novel of Petronius is not, strictly speaking, a realistic novel, but rather an erotic romance and belongs to the developed, not to the early type, of romance<sup>1</sup>.

A complete translation of the Greek Anthology every student of the Classics will welcome, whether he

approves all its renderings or not. Mr. Paton's renderings are good. His first volume gives a version of Books 1-6, whose subjects are as follows: Christian Epigrams; Christodorus of Thebes in Egypt; The Cyzicene Epigrams; The Proems of the Different Anthologies; The Amatory Epigrams; and The Dedicatory Epigrams. Volume 2 supplies renderings of Books 7 and 8, Sepulchral Epigrams and The Epigrams of Saint Gregory the Theologian. Volume 3 deals with Book 9, The Declamatory and Descriptive Epigrams. Volume 4 is concerned with Books 10-12, The Hortatory and Admonitory Epigrams, The Convivial and Satirical Epigrams, and Strato's *Musa Puerilis*. Volume 5, covering Books 13-16, deals with Epigrams in Various Metres, Arithmetical Problems, Riddles, Oracles, Miscellanea, and Epigrams of the Planudean Anthology not in the Palatine Manuscript. In *The Classical Review* 31.142-144, Mr. J. U. Powell warmly praised Volume 1 of Mr. Paton's rendering; he implies an equally high opinion of Volume 2 in his notice of that volume in *The Classical Review* 32.33-34. In *Classical Philology* 13.221-222 Professor Shorey comments favorably on Volumes 1-3. In *The American Year Book* for 1917, page 733, Professor Heidel characterizes the translation in Volume 2 as admirable and the Introduction as valuable.

A translation of Strabo's *Geography* should be of service to many, if only as a help to the understanding of the innumerable passages to which references are made in the Commentaries on authors Greek and Roman. Mr. Jones's volume covers Books 1-2. On this rendering see Miss Geneva Misener, in *Classical Philology* 12.446-448. Professor Heidel, in *The American Year Book* for 1917, page 733, describes it as serviceable, but as falling below the standard generally maintained in *The Loeb Classical Library*. It is but fair to note, however, that Professor Jones, in this volume, was not wholly free; he was working with unfinished materials bequeathed to him by the death of Professor Sterrett.

Professor Nixon's first volume on Plautus gives a rendering of the *Amphitruo*, *Asinaria*, *Aulularia*, *Bacchides*, and *Captivi*. The second gives renderings of *The Casina*, *Cistellaria*, *Curculio*, *Epidicus*, and *Menaechmi*; of the first three of the plays covered by this second volume there is no edition in English. On the merits of Volume 1, see Professor Kellogg, in *Classical Philology* 12.325-326, and Professor Sonnenschein, in *The Classical Review* 31.199-201. I have

<sup>1</sup>For support of the view that Petronius's work is realistic see e. g. the two discussions by Professor Abbott, in *The Common People of Ancient Rome*, 117-144, and in *Society and Politics in Ancient Rome*, 115-130.

myself carefully compared, several times, the translation throughout Volume I with the text. Often I like the translation very much. It is full of life and vigor (at times, indeed, especially in the rendering of the expletives, the straining after vigor is far too manifest); it often hits off extremely well the spirit of a passage; there is a conscious effort to vary the tone of the translation, as the tone of the original varies (particularly in paratragedic passages does Professor Nixon seek to indicate the tone). The translation is not free, nor yet is it close; in many places, where I should be glad to know exactly Professor Nixon's views of the syntax of the Latin, I am unable to determine precisely his opinion. I have read only part of the second volume, but in that part I seemed to feel a toning down of the exuberance manifested now and then in the first volume. On the whole, then, the two volumes are to be heartily commended.

Several other volumes of The Loeb Classical Library I have studied with some care, e. g. the two volumes of the rendering of the *Metamorphoses* of Ovid, by Professor Miller, and the volume containing the translation of the *Eclogues*, *Georgics*, and *Aeneid* 1-6, by Professor Fairclough. In his renderings of the more lofty and serious passages of the *Aeneid* Professor Fairclough seems to me often very happy; I find him unsatisfactory at times in his translation of the *Eclogues*. Here his rendering often strikes me as too heavy; he misses the playful element which I find frequently in the *Eclogues*, as I believe Horace found it (see my paper, in *The American Journal of Philology* 38.195-199, on Horace's famous phrase, *molle atque facetum*, said by him of the *Eclogues*, in *Sermones* 1.10.44, and my notice of Dr. Dutton's pamphlet, *Reflections on Re-reading Vergil*, *THE CLASSICAL WEEKLY* 11.57-58, 65-66). The book is praised by A. D. G. (= A. D. Godley?) in *The Classical Review* 30.203.

It is notoriously difficult to get a book through the press without typographical and other errors. During the past three or four years the difficulties in the way of handling the volumes of The Loeb Classical Library, for American authors, with two General Editors of the Library in England, with the compositors and the publisher in England, must have been very great. Yet some sorts of things remain unbelievable, until they in fact happen. For example, how can four competent scholars overlook the fact that a translation at a given point is based on a text different from that on the opposite page? In the Loeb Library edition of Ovid, the text of *Met.* 1.52-53 is printed as follows:

Imminet his aer, qui quanto est pondere terrae,  
pondere aquae levior, tanto est onerosior igni.

There is no critical note of any sort on this page of the book. The Teubner text (Merkel, 1900) has no comma after 52, and gives, in 53, *pondus aquae levior*, with no hint of variant reading. Now Professor Miller's translation runs as follows:

The air hung over all, which is as much heavier than fire as the weight of water is lighter than the weight of earth.

In this translation Professor Miller defies at once his own text and his own punctuation.

The next three lines of the text, in Professor Miller's book, run as follows:

illic et nebulas, illic consistere nubes  
iussit et humanas motura tonitrua mentes  
et cum fulminibus facientes fulgora ventos.

The translation is as follows:

There did the creator bid the mists and clouds to take their place, and thunder, that should shake the hearts of men, and winds which with the thunderbolts make chilling cold.

How is "chilling cold" got from the text? The Teubner text gives *frigora* in 56, without hint of variant.

Again, in 1.225 occur the words *haec illi placet experientia veri*. These are not reproduced at all in the translation. In many other places there are no English equivalents for important words or phrases of the Latin original. In 1.192 the text appears thus:

sunt mihi semidei, sunt, rustica numina, nymphae

What the comma is doing after the second *sunt* the translation fails to indicate: "I have demigods, rustic divinities, nymphs", etc. After 1.81 there is a period, instead of the necessary comma (this may, to be sure, be a case of broken type). In 1.99 *sine militis usus* appears! In 1.267 read *rorant pennaque sinusque* (not *pennaeque*). In 1.355 read *duo* for *quo*; after 1.347 set a period, not a colon. All these errors have been found in a few verses. In connection with such things as these one is inclined to draw a very sharp indictment against the English General Editors, partly because, as is well known, they take a very active part in determining the final form of the various translations, partly because they are closer to the printers and the publishers of the Library.

C. K.

(To be concluded)

#### A STUDY OF DIETETICS AMONG THE ROMANS<sup>1</sup>

The Romans were masters of many arts. Perhaps not least of these was the art of dining, an art which, though humble, seems destined to occupy a considerable portion of man's time and attention, for civilized man, however cultured, cannot live without cooks. Latin literature, especially that of the late Empire, abounds in references to Roman meals ranging from the simple fare of the rustic, consisting chiefly of vegetables, to the elaborate menu of the urbane Roman of Imperial days, or the wealthy gentleman rustivating at his country villa. Indeed, that delightful old gossip, Suetonius, even tells us what the Emperors ate, and how they ate it. A more interesting theme, however, than the exaggerated side of Roman luxury is the frequently neglected consideration of the daily fare of the average

<sup>1</sup>This paper was read at the Twelfth Annual Meeting of The Classical Association of the Atlantic States, at the Drexel Institute, Philadelphia, May 4, 1918.